



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).



## THE NEW ENGLAND INSTITUTE EXHIBITION.

THE collection of pictures exhibited by the New England Institute is considerably larger than is indicated by the four hundred and fifteen numbers of the catalogue. For not only are some of the pictures in the main galleries not numbered, but the collection in black and white, and a series of pictures, mainly of awkward-squad aspect, in the corridor, are not included in the lists. While somewhat miscellaneous, the exhibition embraces enough good work to bring the average up to a fair value, apart from the novel attraction of the Mexican department in the annex, which hardly fulfills general anticipation.

The place of chief distinction in the first gallery is held by Bougereau's "Nymphs Bathing," which is known in New York as belonging to the collection of Dr. Dawson. It is fortunate in having here a position as regards light, which shows it to the best advantage in all its delicate variations of flesh tints, and in the play of lights and shadows. On either side are hung works by Mr. George Inness. Both are of a high order, although not to be ranked first of the new series, commencing with this artist's emancipation of himself from the earlier thralls. Five of his pictures are in the exhibition, including, with "The Old Homestead," from the collection of T. Wigglesworth, Esq., of Boston, a portion of those exhibited a few months since by the American Art Association. "The Morning Sun," is the one shown in connection with that named as centered by the nymphs and which is a recent work.

On the line near these is a simple and fine little picture by Jervis McEntee with the title of "November Gloom," and another very good landscape of cool tone and fresh light atmosphere, is by Trouilleber, of Paris. The collection is not very strong in this class of painting, but a really excellent landscape is one by F. D. Williams, signed Paris, 1880, and which represents a scene in the environs of Fontainebleau, with sheep in the foreground.

A scene of Central Italy, by Elihu Vedder, is contributed from the gallery of Messrs. Williams & Everett, and a more excellent figure piece by the same artist is loaned from the collection of E. B. Haskell, Esq., who is one of the few in Boston who own, as is stated, some of Mr. Vedder's best productions. The present example, distinguished only by name as A Figure, and which represents a woman seated, is of thoroughly noble quality.

An important picture by Charles Sprague Pearce, coming from the hands of Mr. John A. Lowell, is given a position of prominence in the first gallery. The subject, "A Toiler of the Sea," is represented in the figure of a maiden without other evidence of toil about her than appears in a coarse patched dress and in two baskets and a folded net left near as she leans against a rock. The fine face is seen in profile with the sea beyond; one hand of slender shape and exquisite delicacy of color and texture rests on the hip; the other unconsciously holds together the folds of a kerchief around the neck. The expression of the face, with its introspective gaze, denotes refined fancies, while the rude shoes and repaired garments are worn with inherent grace. But contact, however brief, with the implements of sea toil, hardly leaves the fingers slight and tapering, and unstained as a sea nymph's, even if face and figure remain free of the record. The baskets must have been deposited among the rocks by other hands, and as

"They also serve who only stand and wait."

this toiler's duty may be so defined. In the rendering of the scene, especially in the quality of humidity on the shore among the rocks, the work shows a high degree of excellence.

At the center of the opposite wall is a work by Gerome, from the collection of T. Jefferson Coolidge, Esq., of Boston. This represents an Oriental smoker seated on a couch, who blows a cloud of smoke into the face of a greyhound lying on the couch below his master. As signified by the title, "Averse to Smoke," the dog participates in this performance with an expression of protest, the study of which the man enjoys contemplatively; in tone and handling this small picture is a highly characteristic example of the master.

From the same collection comes a portrait of Thomas Jefferson, by Gilbert Stuart, which once belonged to the President represented, and which

is the property of Mr. Coolidge, by inheritance. There is also exhibited a portrait of Daniel Webster, by the late John Pope, which has the reputation of being the last of the great statesman ever painted. A portrait of James Russell Lowell, and two of Charles Sumner, which are unfinished, are contributions from William Page. One of the best portraits in the collection is of a child, by the Armenian artist, C. Ekssegiann, of Boston, whose master was Gerome in Ecole des Beaux Arts, and another interesting portrait is that of the late George Fuller by Henry Sandham. Good portraits also are by Kenyon Cox, F. P. Vinton, and Annie C. Nowell, from whom is a portrait of Wendell Phillips.

Important contributions from New York artists include a picture from the subject "After the Crucifixion," by Benjamin F. Reinhart, and which as combining some of the best qualities of sacred art, is somewhat surprising at this day and in this country. Another of high rank is "Accused of Witchcraft," by Douglas Volk, coming from the well-known collection of Mr. Thomas B. Clarke, and from which is a sketch of the central group among the illustrations of the catalogue.

A picture, to be valued for its rare quality of freshness, is that of "A Cottage Garden," by F. D. Millet; although perhaps devoid of the highest impression, this is picturesque and pleasing with its luxuriant sunflowers and hollyhocks rising to the thatched roof; and the figures of the calm and refined old man seated outside the door on the flagging, and the pretty young woman with a rake among the flowers before the house, are equally attractive. Another work by this artist represents a single feminine figure of classic type, seen at half length and bearing in both hands a basket of flowers as a spring offering. The figure is charming in dead rose drapery, leaving bare the arms and neck and being clasped on the shoulder, to which falls a trailing spray of the delicate spring flowers with which the head is garlanded. An absurdly imperfect reproduction of this in the catalogue can serve only to grieve the soul of art.

Among other works of this class are "The Favored Choice," by Ignaz Marcel Gaugengigl, owned by Mr. John A. Lowell; a picture entitled "Fond of his Beer," by J. H. Stiepel Caliga; one by Emil Carlsen, "Under the Haycock Fast Asleep," belonging to Mr. F. T. Robinson; "St. Valentine's Day," by Benoni Irwin; "Anticipated," by Madrazo, from the Coolidge collection; "Industry," by P. P. Ryder; "Rosalie," by Wm. Sertain; "Lalla Rookh," by A. Savini, Rome; "Penelope Sleeper," by William Walton; "A Country Lass," by Wm. G. Whittemore, and a picture by the promising artist Rosina Emmet, with the title of "Autumn," representing a life size figure of a girl arranging a brilliant vine with flowers; the value of this work lies in color, in riches of gold, crimson, and brown, with which strikes in the tint of the girl's auburn hair as a blended subtle strain.

Of the eight pictures exhibited by Carroll Beckwith, it might be wished that the good qualities of all were comprised in half the number. Some of these, which are not seen here for the first time, are such unfortunately as do not grow in favor through second acquaintance. The "Peasant Against Hay," and "On the River," have values not to be overlooked, as might in a degree be said of the series. But these enforce attention rather by some manner of oddity than by essentially unique character, and admiration gained by such means is likely to be brief.

A striking picture of this class by Hugo Breul, entitled "Recollections," is placed in the second gallery. It represents a woman with whitened hair and dark and sorrowful but brilliant eyes, seated before a cabinet over which hangs a man's portrait, with letters in view which have been drawn from the open drawers. A soft yellowish robe and gauzy stomacher give full effect to the woman's style. The vividness of impression is enhanced by the arrangement of a narrow foreground, so that the figure is brought out to the eye of the spectator almost as if in relief.

Another artist contributing most excellent pictures is Wm. E. Norton, whose two marines should make their author's reputation, were this not already gained. One of these is a weird production called "Moonlight," in which illumination is not to dispel darkness, but to set it forth in singular depth and mystery. The other represents dawn at sea, with tender golden and roseate tints changing and trembling through air and water. It is a picture wherein every essential element of the composition is turned to a poem of morning color and movement.

One of the esteemed pictures from the collection of Thomas B. Clarke is the "Baying Hounds," by Henry M. Poore, of which a lithograph is included in the catalogue. It compares

not unfavorably with the picture "Left Behind," by Tryon, from the collection of Mr. Coolidge, representing tied dogs which are eager to join in the hunt.

Good marines are exhibited by Arthur Quatley and F. K. M. Rehn. In the annex on one side is Thomas Moran's "Ponce de Leon in Florida," opposite is the prodigious sized canvas, painted by James Walker to represent the battle of Lookout Mountain. The end wall is occupied by thirty-one specimens of Mexican modern and retrospective art.

Two of these pictures are believed to be by Baltazar de Echave of Mexico, who lived in 1612, as the first Mexican painter of renown. They are companion pieces and both painted on jointed boards. One represents Joachim, the father of the Virgin Mary, and the other the mother of the Virgin Mary; both of these good pictures in rich and pleasing tones, are more suggestive of Rome than of Spain. A Crucifixion, by Nicholas Enriquez, is dated 1738. A Descent from the Cross, painted on copper, is a copy from Rubens, made as its owner informs us, in Rubens' studio. A picture of the Virgin Mary, of the seventeenth century, is thought to be by José Harra; the head and shoulders of the figure in this picture, which also is of Italian impression, are covered by a mantle.

A work of richer tone is the Virgin of Snows, by Manuel Caro, of Puebla, painted in the seventeenth century; in this the child is represented, and the aureole surrounding the head of each figure includes serpentine rays arranged symmetrically between groups of straight ones; a light drapery over the mother's head and shoulders descends upon the brow like a mist veil swept with light masses or traces of white, like feathery fallen snow. Another peculiarity is a rich decoration of the draperies, which are bordered by a pattern of gold braiding.

A picture on copper, of St. Raphael and St. Tobias, is by an unknown artist. Another of St. Francis de Sales, is by Miguel Zendizias, who died in 1616. An oval picture represents the strange subject of St. Apollonia having teeth pulled, her hands being tied to the trunk of a tree. All of the pictures thus far named are of small size as are also others of St. Francis with skull and cross, and of St. Peter at the moment of cock crowing, which is attributed differently to Echave and to José Harra.

A large picture by Miguel Cabrera (1758), represents the Father, the Son, and the Holy Ghost. It contains seventeen figures, that of the Father being at the top of the canvas, and of which only the upper portion appears rising among clouds; on the head is a silver covering with gold bands, in the form of an egg with an end removed; over the shoulders falls a figured gold-colored drapery, with flowing sleeves. Between the bands, spread apart, hovers the dove above the head of the Son; the latter is a full length figure, with feet poised on the head of cherubim, of which a group of five are at the bottom of the canvas; a red, scarf-like drapery, descending from the right shoulder, is wound about the central figure; cherubic groups are on either side and in the upper angles. The canvas is pierced by bullet holes; these are from the revolution against the church party, about the middle of the present century.

By an unknown artist also is the remarkable picture known as "The Cross or the Sword," signifying Faith or Death, which hung over the principal door of the Inquisition in the city of Mexico. This is an unframed oval on canvas stretched over board and washed with gold. At the lower part is an azure sphere, upon which a mailed arm introduced from one side of the canvas holds up a crucifix and a sword. At one side of the crucifix is painted the letter M, and I on the other.

Another interesting piece is a copy of the principal altar of a church in the jurisdiction of Laredo, Mexico. This is painted on copper and is formed of thirteen small pictures, with thirteen angel heads, and four angels near the bottom; it bears the inscription "Quasi Cipresus in Monte Stou." Among remaining retrospective specimens is a representation of Bacchus and his court by José Maria Labastida. This is painted on copper and is dated 1783. It includes twenty-two human figures and those of three sea monsters.

The few modern pictures of the group show considerable talent, chiefly as connected with the San Carlos Academy. Among these are some pictures by Juan Ortega, which are highly promising for this student. They include a representation of a native fisherman, which is fresh and strong. A larger picture of a bather is good in modeling and tone, but without the subtle hold upon impressions of nature, which is signified by the other.